IFAR reports

Volume 15, Number 8
August 1994

and The Art Loss Register

Missing: Claude Lorrain's drawing "Wooded River Landscape with Jacob and Laban," 1661.

Budapest Jewish Museum Recovery
Market Overt Repealed
French "Experts" and U.S. Courts
Audubon Folio Found
Peruvian Ban Extended

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incorporating *Stolen Art Alert*

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Most Items Recovered in Theft from Budapest's Jewish Museum

The refurbished galleries before the theft.

The tragic theft at the Jewish Museum in Budapest, Hungary on the night of December 12, 1993 puzzled the experts. Over 175 of the items on display were taken in a burglary that deprived the museum of the cream of its collection. In late June, Reuters reported that police had recovered 80-90% of the stolen artifacts in Dascalu, Romania, a town near Bucharest. The Hungarian police announced that two men of Romanian origin who hold dual German-Romanian citizenship had been arrested in Germany and in Austria.

The works taken, a few of them found on the museum's grounds, as if dropped in the haste of escape, were the fruit of the Jewish community's proud efforts over a period of nearly a century to build a collection of fine liturgical objects used in the synagogue and objects for ritual use in the home.

The Jewish Museum had asked the art world, through Interpol and letters to various sister institutions, to publicize the theft to collectors, dealers, and curators. IFAR was eager to be of assistance and was gratified to be able to obtain funding from Ronald S. Lauder and from the Samuel H. Kress Foundation to finance the publication of an entire 32-page issue of *IFARreports* devoted to the museum's loss. The issue would also have been sent to subscribers to the Judaica sales catalogues of Sotheby's, Tel Aviv; the auction house was extremely helpful. The issue was about to go to press in late May, when Robert Turan, the museum's director, asked IFAR to stop publication in the light of "lucky events" he could not discuss.

As soon as IFAR learns which items are still unrecovered, we will publish them in *IFARreports*. It is not known when the recovered objects will be returned to their home.

The Jewish Museum of Budapest is a private institution conceived in 1896 and established as a collection in a small apartment in that city just a few years later. Its collection focuses on objects from the history of Jewish life, primarily in Hungary, but also in other European nations. It became one of the largest and finest in Europe. The

collection survived the Second World War with the help of curators from the National Museum in Budapest who arranged to store the collection of the Jewish Museum in its own building. Historical documents stored in a bank vault, however, apparently disappeared.

The Hungarian government had underwritten a modern re-installation of the Jewish Museum's collection in 1987, at which time a catalogue of the collection was published. Through the publication's essays, catalogue entries, and excellent photographs, the museum's collection was well known to any serious Judaica curator, dealer, or collector. In other words, it would be difficult to sell to anyone knowledgeable in the field. Since many of the stolen works were made of silver, there was a fear that they would be melted down. However, there was some strange comfort in knowing that the thieves also took some items made of base metal and a few of porcelain (such as 19th century Seder plates by Herend).

Until the investigation is complete, the Hungarian National Police were not prepared to say anything about the thieves' motives or how they were identified.

Constance Lowenthal

Parliament Closes the Door on Market Overt

Britain's Parliament has decided to revoke the "thieves' charter" after all.

On July 15, the House of Commons passed legislation outlawing market overt, which had given title to good-faith buyers who bought goods — even stolen ones — at certain markets between sunrise and sunset. The doctrine dates from the Middle Ages, when market overt gave burglary victims a chance to hurry down to the nearest market and reclaim their looted goods.

The medieval relic had come under increasing attack in recent years. (See *IFARreports*, July 1994.) Police and victims complained that market overt was an anachronism that, in a highly mobile age, made it impossible to recover stolen goods once they had been trucked across the country and sold at markets such as Bermondsey, a seedy-looking but much-loved antiques outlet in South London.

However, some members of Parliament had objected to changing the law, and that was enough to stall the legislation, which was technically a private bill amending the 1979 Sale of Goods Act. One lawmaker, Peter Atkinson of Hexham, said he feared that changing the law would disrupt the cattle market. That objection was enough to block passage of the bill on June 17. The bill was reconsidered on July 8, and a second MP, Roger Evans of Monmouth, another rural district, rose up to complain that a change in a rule dating from at least 1189 would affect adversely the sales of sheep.

Under parliamentary rules, those objections to a private bill would have been enough to scuttle the legislation, and Parliament was nearing the end of its current session. Although the bill had easily cleared the House of Lords and enjoyed support from all political parties, the government indicated that if the sales law were not changed now, no further changes would be considered for at least two years.

Mr. Evans and Mr. Atkinson withdrew their objections after lobbying from the Department of National Heritage. Also advocating abolition of market overt were the police, the insurance industry, art dealers, heritage groups such as the privately run Historic Houses Association, which is concerned with Britain's much-visited (and frequently ransacked) stately homes, and the Council for the Prevention of Art Theft.

With passage of the bill now assured (it becomes law at the end of the summer when Queen Elizabeth formally gives royal assent), Mr. Evans and Mr. Atkinson nevertheless wanted to get in a few last remarks. The Honorables apparently had more on their minds than just sheep and cows.

It was a Friday afternoon, when tourists in the Commons gallery usually outnumber the legislators on the Commons floor. Mr. Evans told the near-empty chamber that changing the law to stem antiques thefts was all to the good, but it didn't do much for his constituents when their color television sets were stolen and then peddled by fences who sold hot goods from car trunks. Of course, those activities are just as illegal now as they were before the law was changed, with the added fillip that perhaps fewer Sonys and Gainsboroughs will be turning up in vendors' stalls. Abolishing market overt won't abolish theft, but the change in the law was aimed at a particular loophole in the equally venerable and more sensible legal rule that a thief cannot pass good title. That loophole had vexed the police for years, leading Scotland Yard and others to dub market overt a "thieves' charter."

Mr. Evans then tried an argument from history. He said the legislation would "tear up the pages of Coke's Institutes and Coke's Reports" and replace them with the "Rocky Horror alternative prayer book version." Sir Edward Coke (1532-1634) was the great English jurist whom English judges still cite today as if they were quoting Scripture. At the beginning of the 17th century, Coke had declaimed at

length on the custom of market overt, and then with typical Coke reformist ingenuity had attached 12 exceptions, such as the sunup-to-sundown rule, to prevent market overt's becoming the exception that destroyed the rule. What Mr. Evans did not tell the Commons, of course, was that Coke himself was not above making a specious argument from dubious history to win a legal point, usually at the expense of royal power.

Mr. Evans did not forget the farm vote. He defended stoutly the agricultural markets where Farmer Giles can sell "his potatoes or his beasts" as "valued and appreciated institutions" that somehow would be harmed by abolishing market overt. Besides, he said, whatever's been going on in that supposed urban thieves' den of Bermondsey, "I have never been there and I have certainly never bought anything there, although I may have driven past it."

Mr. Evans then tried to play the unified-Europe card. He argued that the doctrine of market overt actually put English law closer to the rest of Western European law. The Continental civil codes are more generous to the good-faith buyer than is English (or American) common law, which says thieves cannot pass good title because they never had title in the first place. Under Italian law, for example, good-faith buyers acquire immediate title to stolen goods where the buyer can document satisfactorily his or her purchase. And in France, good-faith buyers of stolen goods acquire title once three years has passed since the theft, and if the purchase is made at auction and the victim discovers the whereabouts of his goods within the time limit, he must nevertheless reimburse the good-faith buyer. How well the let's-unify-Europe argument played in a nation that still has strong misgivings about the Channel Tunnel was not hard to see.

Then Mr. Atkinson weighed in. It's a pity, he said, that the Commons picked a slow Friday in July to do away with "a piece of English history which goes back for many hundreds of years." What's more, ancient agricultural markets like the one in his home district might be penalized so that antiques markets might be better regulated, although neither Mr. Evans nor Mr. Atkinson was sure if the beasts-and-potatoes places in their districts were markets overt to begin with.

In any event, they said their piece but did not have the last word. That fell to the bill's defenders, Patrick McLoughlin and Patrick Cormack.

McLoughlin, the Parliamentary Under-Secretary of State for Technology, is less formidably known as a junior trade minister. He wondered out loud not why it was a good thing to abolish market overt, but why it had taken Parliament as long as it had to get rid of it.

Parliamentary reform commissions had been recommending since at least 1966 that market overt be done away with. Had Parliament acted sooner, the current imbroglio over ownership of two stolen Lincoln's Inn portraits would have been avoided. In March 1993, a municipal worker named Jim Groves walked into Sotheby's in London with two rolled-up oil paintings in a black garbage bag. He said he had bought them from a vendor in Bermondsey for about $210. Through the Art Loss Register, Sotheby's identified the works as portraits by Gainsborough and Reynolds, stolen from the Lincoln's Inn law offices in 1990. Groves contends that under market overt, the paintings are now rightfully his. The legal dispute over ownership embroils Groves, Lincoln's Inn, and the paintings' insurer. Had market overt been abolished, Groves would be out the money but Lincoln's Inn would once more have its works of art on display instead of locked up in a Sotheby's vault. Lord Renton, who first introduced the bill abolishing market overt, is a member of Lincoln's Inn.

"Although there is not a great deal of evidence that market overt is used as a means of disposing of stolen goods," Mr. McLoughlin said, "it can no longer rationally be defended." When the bill's opponents are not even sure if their local markets are markets overt or not, he pointed out, there did not seem to be much reason to keep the rule going.

Mr. Cormack, of Staffordshire, had steered the bill through the Commons after its introduction and swift passage in the House of Lords. He himself was the easy winner of that afternoon's Analogy Sweepstakes when he observed that just because market overt had been part of the law for centuries, that was no better reason to keep it going than it was to keep human slavery going in the 19th century. As for the livestock markets, most of them were private markets to begin with, not the royally chartered or traditional medieval places recognized as markets overt. And as for farmers and their potatoes and beasts, "No one likes dealing in stolen goods in any event, if he is an honest man, and most farmers are honest."

Feelings of nostalgia for a law that has been on the books since 1189 are all well and good, but getting rid of market overt is still a "damned fine thing," Detective Chief Inspector Charles Hill of New Scotland Yard told *IFARreports*. "In the spirit of 1066 and all that, the end of twelfth century market overt in 1994 has been a good thing. For thieves and traditionalists its demise was a pity, but for the rest of us it is a relief." It can only make his job, as newly appointed head of the Yard's Art and Antiques Squad, a bit easier when it comes to recovering stolen goods.

Jonathan S. Kaufman

French Droit Moral in U.S. Courts: What Respect to be Paid?

There is very little in the American legal system that has focused on the role of the French "droit moral" concept as it may impact on questions arising in an American context of authenticity of an art object. Although a recent case ostensibly deals with considerably narrower issues — such as the obligations of an auction house to the buyer and the seller (for whom one thought it was acting as an agent) — the ramifications of the case are considerably broader and may have an important effect on the applicability of the "droit moral" in disputes in American courts.

The decision has both baffled and intrigued me. The case is *Greenwood v. Koven*, decided by the United States District Court for the Southern District of New York on December 29, 1993.

The case involves the auction by Christie's on May 16, 1990, of a pastel purportedly created by Georges Braque (1882-1963). The high bidder was Barbaralee Diamonstein, a former New York City Commissioner of Cultural Affairs and a sometime celebrity, who bid $600,000. (This amount was the hammer price and did not include the 10 per cent buyer's premium and sales tax.) The pastel had been purchased by the consignor, Jane Koven, in 1948 from the A.P. Rosenberg & Co. gallery for $1,400. Prior to the sale, Christie's examined the pastel and its in-house experts were convinced that the pastel was authentic.

Subsequent to the auction and her payment to Christie's, Diamonstein demanded that Christie's furnish her with a certificate of authenticity. There was some dispute as to whether Christie's had promised Diamonstein a written certificate of authenticity beyond its own warranty. Christie's Conditions of Sale expressly warranted that "for a period of six years from the date of sale any article...which is unqualifiedly stated to be the work of a named author or authorship, is authentic and not counterfeit..." Unable to resist Diamonstein's demands, and despite Christie's strongly held view that the work was authentic, Christie's submitted the work to Claude Laurens, through his son, Quentin Laurens.

Claude Laurens holds the "droit moral" for Braque. Laurens is the son of Henri Laurens (1885-1954), the noted sculptor and long-time friend of Braque. Under French law, after the death of an artist, an heir or designee by will is given authority to assert the artist's moral rights, including the right to determine authenticity. Claude Laurens was Braque's godson, and upon the artist's death became his "légataire universel," or heir. The aging Henri Laurens carried on authentication of Braque's works in cooperation with Laurens' son, Claude, director of the Galerie Louise Leiris in Paris. The gallery is successor to the one that represented Braque, Henri Laurens, Pablo Picasso, and Juan Gris.

In early 1991, Quentin Laurens informed Christie's that the pastel could not be recognized as from the hand of Georges Braque and that a certificate of authenticity would not be issued. Despite the fact that its specialists believed the pastel was authentic, Christie's decided to rescind the sale and refunded the purchase price to Diamonstein. Koven, after demand, refused to refund the sale proceeds she had received from Christie's.

As a result, Christie's made claim under its errors and omissions insurance policy for reimbursement of the funds it had paid Koven. The underwriters paid Christie's and as subrogee of Christie's claim sued Koven, who, in turn, sued Christie's and Diamonstein.

Motions for summary judgment followed. Judge Charles S. Haight, Jr., ruled as follows:

1. The claim by Koven against Diamonstein must be dismissed and Diamonstein is entitled to judgment as a matter of law.

2. There is a questionable issue of law—still to be researched and briefed—as to whether Christie's breached any duty owed to Koven when it took action to confirm the authenticity of the pastel. Although the court said in the text that this was a question of law, in a related footnote it stated that Christie's argument that it furthered Koven's interests "presents a question for the jury."

3. Christie's was under an obligation to act reasonably in choosing which experts to consult. Thus, not only did Christie's not have "absolute discretion" to select the experts to consult, but implicitly the French holder of the "droit moral" was not necessarily the best or only expert reasonably to be selected.

4. Christie's did not have absolute discretion to rescind the sale. It must demonstrate that it employed reasonable discretion in doing so. To justify rescission of a sale under the consignment agreement, Christie's must show at a trial that at the time it decided to rescind, it entertained in good faith a reasonable apprehension of difficulty in defending against the buyer's claim that the work was not authentic.

5. To prevail at trial, Christie's will have to show that the choice of Laurens as the expert was reasonable. Further, said the court: "Additionally, they (Christie's) must establish that the Laurens examined the pastel and could not authenticate it. These are all questions of fact, that can only be determined by the finders of fact." Accordingly, the court refused to enter any summary judgment for or against Christie's or Koven.

No trial date has been scheduled. Judge Haight is still reviewing new legal paperwork from the parties, his chambers told *IFARreports*.

Aside from the issues articulated by the court, there are a number of unspoken issues, to wit:

a) What justification in terms of its own policy did Christie's have to refund the proceeds of sale to Diamonstein after the sale, when it believed the work was authentic. Would the auction house have refunded the proceeds to any other complaining, but less voluble, buyer in a comparable situation?

b) In the same vein, shouldn't Christie's have required Diamonstein to sue Koven, and have the contest between the two principals directly? As a corollary, if Diamonstein had not paid the purchase price, would Christie's have sued her or demanded that Koven institute the suit at her own expense? Section 12 of Christie's Consignment Agreement says: "NON-PAYMENT BY BUYER: Christie's shall have no obligation to enforce payment by the buyer. However, in the event of non-payment by the buyer, Christie's in its sole discretion, as Seller's agent or on its own behalf, may cancel the sale and return the Property to Seller, enforce payment by the buyer or take any other actions permitted by law. Christie's shall not, under any circumstances, be liable for any consequential damages to Seller as a result of non-payment by buyer."

c) Why did the insurance company pay Christie's under its errors and omissions policy? What error did Christie's make? It believed — and still believes — the work is authentic. With all due respect, the only error that I sense Christie's made was to refund the proceeds to Diamonstein. Certainly, by implicitly acknowledging the authority of Claude and Quentin Laurens, it raises the question as to the obligation of Christie's to the consignor, for whom it was acting as agent.

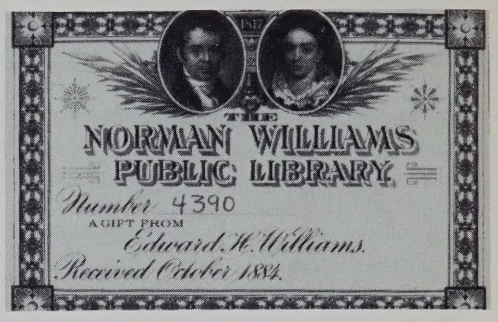
d) What is so special about the French "moral right" doctrine that a United States court must respect it? One of the very favorable implications of the case is the implicit recognition by Judge Haight that the French expert, authorized by France's moral right doctrine, is not necessarily the expert who is controlling. His or her selection by a third party must be reasonable; it is not a *per se* determination.

There is no requirement that the holder of the droit moral have expertise with respect to an artist's work, says an affidavit in the *Greenwood* case by Elaine Rosenberg, whose family owned the gallery that sold the pastel to Jane and Gustav Koven. Mrs. Rosenberg says there are "countless examples" of heirs having no scholarly expertise who render inaccurate opinions regarding authenticity. Mrs. Koven contends in the lawsuit that neither Claude nor Quentin Laurens is a true expert on Braque. (Galerie Louise Leiris did not return repeated *IFARreports* requests for comment.)

Indeed, the implication of the case might give rise to a thorough analysis of the extent to which American courts should respect the somewhat archaic French theory of expertise. And, of course, it may well open a new horizon for IFAR and its developed—and largely unknown—program of utilization of experts who traverse the full spectrum of art knowledge, including, of course, wide-ranging experience in art authentication. Perhaps, as a result of this case, there will be renewed interest in the full parameters of the doctrine of moral rights—particularly as to who is the proper person to opine on the authenticity of a work of art. This can well result to the advantage of seekers of reliable information in the world of art.

Franklin Feldman

Audubon Birds Back in Vermont



Original bookplate from stolen Audubon folio.

Thanks to a conversation overheard next door in New York State, *The Birds of America* are coming home to roost in Woodstock, Vermont.

A rare 1860 J. Bien edition of the John James Audubon classic had been the centerpiece of the collection of the Norman Williams Public Library in central Vermont. The so-called elephant folio of hand-painted engravings measured 39" x 26" and had been displayed on the library's main floor in a custom-built wood and glass case ever since it was donated by the library's founder in 1884.

The library's edition was insured for $35,000, although its current value has been estimated at around $80,000. While only some 200 copies of the Bien edition were made, they were printed on somewhat inferior paper just before the Civil War and so are less valuable than those originally published with engravings by Robert Havell in the 1820's and 1830's. In recent years Havell first editions have sold at auction for $3 million to $4 million.

When the library opened its doors on Monday morning, March 21, 1994, the display case was found open, its contents gone.

Someone who knew what he wanted had pried open the iron bars covering a basement window and went straight for the Audubon.

Because of the ease with which the 106 pages could be dispersed, no one at the library expected ever to see the book again. Nevertheless, the theft was reported to the Art Loss Register.

Within weeks, a discussion about how to fence a stolen Audubon was taking place between two inmates at the Sullivan Correctional Facility in Fallsburg, New York. "Woodstock" was mentioned. The conversation was overheard by a prison guard.

One of the inmates was Jay E. Weinberg, serving 8-25 years following his 1989 conviction for grand larceny, insurance fraud, and conspiracy. The other was Patrick Terry, who is serving time for his involvement in a murder case. The men have known each other for the last five years since meeting as inmates at the Clinton Correctional Facility in Dannemora, New York.

A third alumnus of the Clinton prison was Gary Charles Evans, who had been serving 2-4 years for burglary. Evans' FBI record reveals 16 arrests for burglary between 1971 and January 1994. On January 10, 1994, he was arrested in New York State for the sale of items stolen from a Vermont antique center last fall. He was sent to the Albany County Jail in lieu of $15,000 bail and was released on February 16, 1994, a little over a month before the theft of the Audubon folio in Woodstock.

According to the U.S. Attorney's office in Burlington, Vermont, Evans contacted Terry in prison to approach Weinberg for help in finding someone to fence the stolen Audubon. Authorities said Weinberg still maintains criminal contacts outside the prison walls. Evans was said to be asking $60,000 for the book. Once authorities got wind of Terry's conversation with Weinberg, Woodstock police were notified.

Woodstock's Police Chief Byron Kelly then alerted the FBI's office in Rutland, Vermont. The FBI talked to Weinberg in prison. He agreed to act as a go-between in a sting operation that also included New York State Police. Weinberg then put Evans in touch with an outside contact, whom Evans supplied with a videotape and a number of color photographs of the stolen folio. These were passed on to the FBI and later identified by Marjorie Vail, who, as Assistant Librarian of the Norman Williams Library since 1948, knew the book well.

Undercover FBI agents posing as interested buyers met with Evans at least twice, but Evans evidently became suspicious. He did not carry the Audubon book to their meetings.

On his own initiative, Police Chief Kelly issued a press release in early June offering a $4,000 reward for the return of the stolen book. He hoped that the thief would learn of it and be convinced that the authorities were actively investigating and might be on to him.

It worked. After reading the item in *USA TODAY*, Evans turned himself in to New York State authorities on June 21, 1994 and surrendered the stolen Audubon folio.

He has since confessed to seven other burglaries at Vermont antique centers in the last year and to one burglary in New York State. The total value of goods stolen in the Vermont thefts is over $200,000.

Evans now faces federal charges of transporting stolen property interstate. If convicted, he could be given a maximum sentence of 10 years' imprisonment.

Meanwhile, the *Birds* are being held as evidence by the U.S. Attorney's office in Burlington.

Florence Swanstrom

U.S. Extends Ban on Sipan Imports

Small mask of a jaguar-like feline. Gilded copper with shell fangs.

In June, the U. S. Information Agency (USIA) announced a three-year extension of the emergency import ban on antiquities from Sipan in Peru. The agency's deputy director, Penn Kemble, made the decision on the recommendation of the Cultural Property Advisory Committee, of which Jack A. Josephson is the Chairman.

The type of object covered came to light in 1987, when looters found a site with royal tombs from the Moche civilization which flourished in pre-Inca Peru (A.D. 100-800). As these beautiful objects of gold, copper gilt, and silver appeared on the market, Peruvian authorities realized that an important site had been discovered and moved quickly to establish the Sipan Archaeological Region, so that the area could be properly excavated. A museum has been set up near the tombs to house the finds. A traveling exhibition, "The Royal Tombs of Sipan," is on view at the American Museum of Natural History through January, 1995.

The Cultural Property Advisory Committee has recommended import restrictions several times before. These include pre-Columbian artifacts from the Cara Sucia region of El Salvador, Aymara textiles from Bolivia, Maya artifacts from the Peten area of Guatemala, and most recently archaeological material from the Niger River Valley in Mali. U.S. Customs is charged with responsibility for enforcing the bans and can seize such material if importation is attempted.

Constance Lowenthal

Recoveries

Fine Arts

Paintings, Pastels, Mixed Media, Watercolors

DELACROIX, Eugène (French, 1798-1863). *The Virgin of the Harvest.* Oil on canvas. 125 x 74 cm. *N92.123.1. Orcemont, France. Aug. 4, '91. (*IFARreports*, April '92, no. 215)

KRIEGHOFF, Cornelius (Canadian, 1815-1872). *Indian Woman with Moccasins.* Oil on canvas laid on board. 20.2 x 15.2 cm. *N94.132.2. Toronto, Canada. Jan. 22, '94.

KRIEGHOFF, Cornelius (Canadian, 1815-1872). *Indian Trapper on Snowshoes.* Oil on canvas laid on board. 20.2 x 16.5 cm. *N94.132.1. Toronto, Canada. Jan. 22, '94.

MONET, Claude (French, 1840-1926). *Poplars.* Oil on canvas. 100 x 63 cm. *N93.271. Rochefort, Switzerland. Aug. 3, '92. (*IFARreports*, July '93, no. 581)

UTRILLO, Maurice (French, 1883-1955). *Church of Pont-Saint-Martin.* Oil on canvas. 73 x 54 cm. *N92.441.1 Strasbourg, France. Feb. 20, '92. (*IFARreports*, Dec. '92, no. 935)

VAN GOGH, Vincent. (Dutch, 1853-1890). *The Watermill at Gennep.* Oil on canvas. 60 x 78.5 cm. *N90.409.1. 's-Hertogenbosch, the Netherlands. June 28, '90. (*IFARreports*, Aug. '90, no. 1163)

VAN GOGH, Vincent. (Dutch, 1853-1890). *Seated Peasant Woman.* Oil on paper laid down on panel. 36 x 27 cm. *N90.409.2. 's-Hertogenbosch, the Netherlands. June 28, '90. (*IFARreports*, Aug. '90, no. 1162)

VAN GOGH, Vincent. (Dutch, 1853-1890). *Peasant Woman Digging the Soil.* Oil on canvas. 37.5 x 25.7 cm. *N90.409.3. 's-Hertogenbosch, the Netherlands. June 28, '90. (*IFARreports*, Aug. '90, no. 1161)

Missing Art Alert

Missing Objects

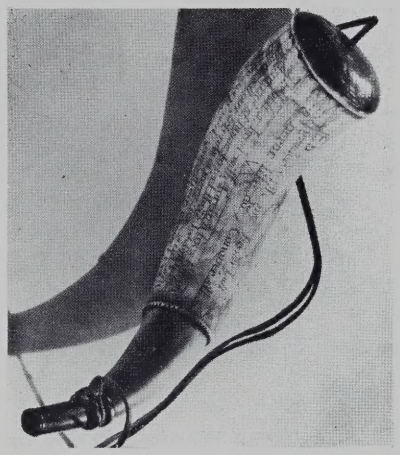
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Prints, Drawings

French, 17th Century

5 LORRAIN, Claude Gellée called Le (1600-82). *Wooded River Landscape with Jacob and Laban*, 1661. Black chalk, pen and brown ink, and brown and gray wshes on paper. 20.3 x 30.5 cm. Signed l/l: "Claudio IV Roma/1661." Literature: Marcel Roethlisberger, No. 834. *N94.233.1. Boston, MA. Feb. 7, '94.



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5

Decorative Arts

Folk Art

American, 18th Century

6 Powder horn, 1757. Horn. Diam. 7.6 W. 30.5 cm. Inscribed with a verse: I powder with my broth ball/A heroe like to conqver all/Tis best a brod with foreign foes to fight/And not at home feel their hateful spite/Where all our friends of every sey and age/Will be exposed unto their crevel rage/Abel Prindel's horn made at No 4 June 30th 1757. Also inscribed with the initials "EB" and decorated with floral and feather designs. Listed as No. 691 in Stephen V. Grancsay's *American Engraved Powder Horns.* The horn was brought to Michigan in 1834 and is described in William Nowlin's 1875 memoir of his family, The Bark Covered House. *N94.218.1. Dearborn, MI. Jan. 1, '52.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

422

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Unknown, 19th Century

420 RAPHAEL URBINAS, Copy of. *Madonna della Seggiola*. Oil on canvas. 75.2 x 75.2 cm. Circle within a square. Copy by an unknown artist after the Raphael original. Restored in 1991. Has a repaired vertical tear in the lower right of center area, now with a protective foam-board backing, the frame rabbet padded with felt and reinstalled in frame with brass straps and screws. *N94.210.1. San Francisco, CA. May 6, '94.

Austrian, 17th Century

421 *Coronation of the Virgin*. Oil on canvas. 270.0 x 160.0 cm. With an arched top. Work was cut from frame. *N94.226.1. Borl, Slovenia. Aug. 2, '93. Interpol Number : E-176/10-1993

422 *St. Florian*. Oil on canvas. 180.0 x 115.0 cm. *N94.226.2. Borl, Slovenia. Aug. 2, '93. Interpol Number : E-176/10-1993

Canadian, 20th Century

423 MUSCAT, Joseph F. *Fool's Paradise*. Acrylic on canvas. 137.0 x 167.0 cm. Surrealist image with a round table (?) with two party hats on it, a chair pulled up to it, a column in the left background, a drape or curtain at right and steps in the center background. *N94.225.1. Toronto, Canada. Dec. 16, '93. Interpol Number : 94IPO1293

Dutch, 17th Century

424 REMBRANDT, H. van Rijn, Copy after (1606-69). *Figure of Christ*. Oil on panel. N94.213.4. 't Harde, The Netherlands. Jan. 9, '94.

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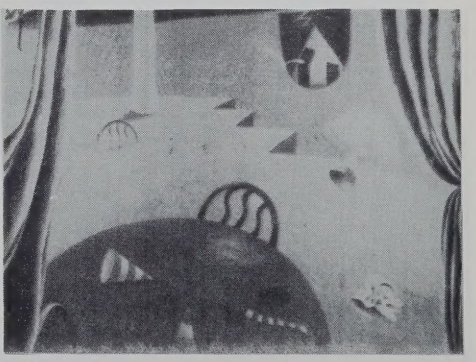

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425 STAVERDEN, Jacob van (1625-80). *Man and Woman with Dog*. Oil on copper. 10.2 x 12.0 cm. Oval. *N94.214.1. Maastricht, The Netherlands. Mar. 10, '94.

Dutch, 18th Century

426 *Still Life of Flowers and Fruit*. Oil on canvas. 74.0 x 56.0 cm. Flowers, including roses, and fruit, including grapes, and peaches, spilling out of a fluted, footed bowl or urn. *N94.221.4. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

Dutch, 19th Century

427 KUIJPERS, Cornelis (1864-1932). *Ship at Sea*. Oil on panel. Copy of a William van der Velde, signed "Kuijpers". *N94.213.1. 't Harde, The Netherlands. Jan. 9, '94.

428 KUIJPERS, Cornelis (1864-1932). *Still Life*. Oil on canvas. Signed "Kuijpers". Showing daisies in a white vase and a round copper kettle on a table. *N94.213.2. 't Harde, The Netherlands. Jan. 9, '94.

429 KUIJPERS, Cornelis (1864-1932). *Stream Scene*. Oil on canvas. Signed "Kuijpers". With three stumps and a running stream. *N94.213.3. 't Harde, The Netherlands. Jan. 9, '94.

English, 18th Century

430 RAEBURN, Sir Henry, Attr. to (1756-1823). *Portrait of a Man*. Oil on canvas. 72.0 x 60.0 cm. *N94.221.1. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

European, 16th Century

431 *Portrait of a Woman*. Oil on panel. 42.0 x 30.0 cm. Woman seated and wearing mid-16th century dress, reading a book, a crucifix at left, a small paned window in the background upper right. *N94.221.13. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

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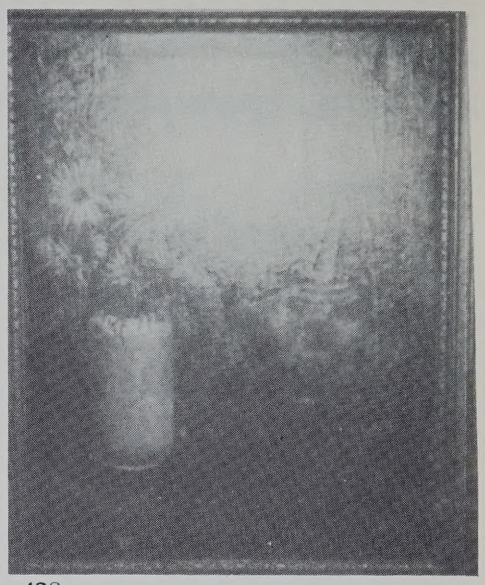

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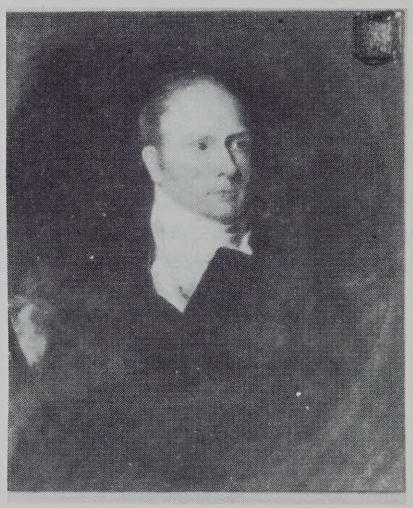

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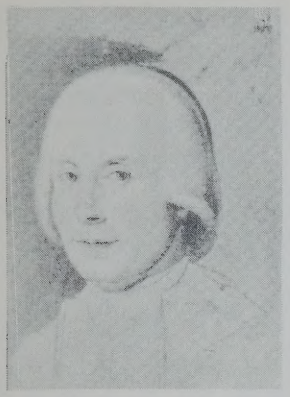

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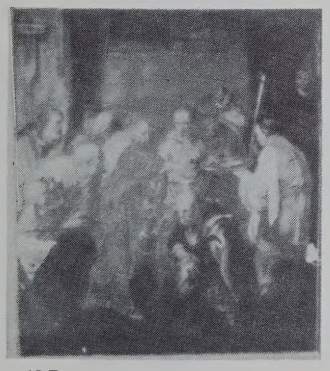


435

European, 18th Century

432 *Portrait of a Monk*. 20.0 x 15.0 cm. Head and shoulders portrait of a man with short white hair covering his ears and the collar of an abbé. In shades of beige and blue. *N94.221.5. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

Flemish, 17th Century

433 CRAYER, Gaspar de, Attr. to (1584-1669). *Head of a Young Man*. Oil on canvas? 43.0 x 32.0 cm. Head of a young man with short curly hair, gazing up to the right. *N94.221.10. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

434 FRANCKEN , Frans, School of. *Scourging of Christ*. Oil (?) on copper. 28.0 x 35.0 cm. *N94.221.9. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

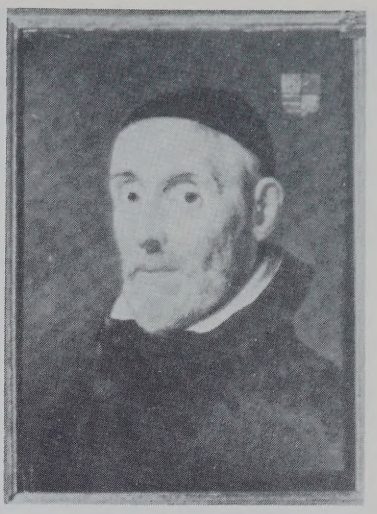
435 *The Baptism*. Oil on panel? 30.0 x 26.0 cm. Interior scene with a group of standing figures surrounding man on one knee, a priest baptizing him, one of the figures at right holding a basin. *N94.221.11. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

436 *Portrait of a Cleric*. Oil on panel. 41.0 x 30.0 cm. With a coat of arms in upper right. The Antwerp mark, cut from an old panel, has been placed on the verso. *N94.221.12. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

Flemish, Century Unknown

437 *Virgin Mary*. Oil on panel. 34.0 x 35.0 cm. The Annunciation. *N94.221.3. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

438 *Virgin and Child*. Oil on panel. 17.5 x 13.0 cm. Inspired by the painting by Simon Benning. *N94.221.2. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993



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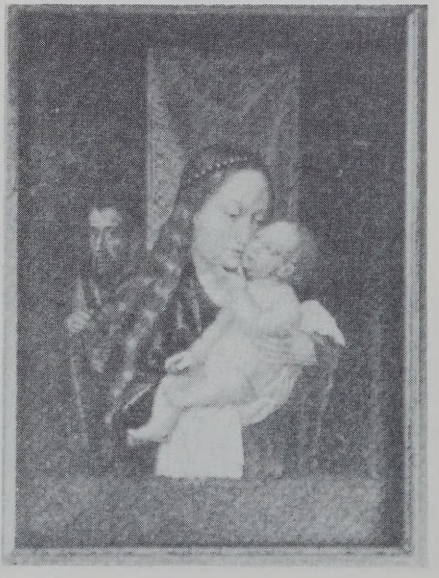

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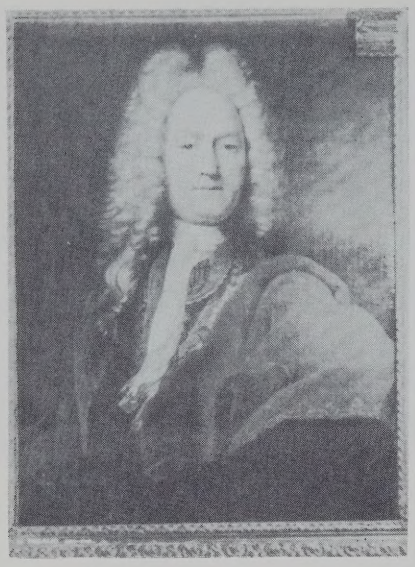

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French, 17th Century

439 RIGAUD, Hyacinthe (1659-1743). *Portrait of a Man*. Oil on canvas? 80.0 x 60.0 cm. *N94.221.16. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

440 RIGAUD, Hyacinthe (1659-1743). *Portrait of a Woman*. Oil on canvas? 80.0 x 60.0 cm. *N94.221.15. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

French, 18th Century

441 GAREMYN, Jan Antoine (1712-99). *Shepherdess and Hunters (Bergère et chasseurs)*. Oil on canvas. 50.0 x 65.0 cm. Signed l/r. *N94.221.6. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

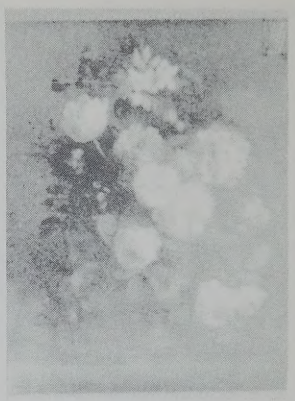
442 SPAENDONCK, Cornelis van (1756-1840). *Still Life of Flowers*. Oil on canvas. 73.0 x 57.0 cm. Signed l/l. Roses, tulips and other flowers spilling abundantly out of a footed urn or vase. *N94.221.7. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

French, 19th Century

443 CAROLUS-DURAN, Charles Emile Auguste (1837-1917). *Portrait of a Woman*. Oil on canvas. 60.0 x 48.5 cm. Signed u/r. *N94.221.17. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

444 TROUILLEBERT, Paul Desiré (1829-1900). *Landscape*. Oil on canvas. 32.5 x 42.0 cm. Landscape with a large willow tree in center with a youth wearing a blue garment leaning against it, a pond at left, five geese in the foreground. There may be two signatures on the work: Trouillebert and Corot. *N94.227.2. Paris, France. Sep. 23, '93. Interpol Number : E-8/1-1994

445 VALTAT, Louis (1869-1952). *Still Life of Flowers*. Oil on canvas. 22.0 x 17.0 cm. Lilacs in a tall vase on a multicolored tablecloth. *N94.227.1. Paris, France. Sep. 23, '93. Interpol Number : E-8/1-1994



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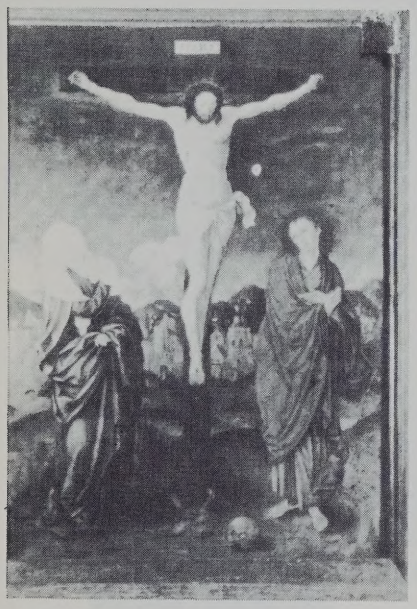

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French, 20th Century

446 DIGNIMONT, André (1891-1965). *Female Nude.* Watercolor on paper. 75.0 x 62.0 cm. Portrait of a nude woman sitting in a chair with a robe over her arms. *N94.227.3. Paris, France. Sep. 23, '93. Interpol Number : E-8/1-1994

German, 15th Century

447 *A Saint.* Oil on panel? 53.0 x 36.0 cm. Half length figure wearing bishop's robes, and a mitre, holding a crozier in his right hand and an open book in his left; a tree in the background at right. *N94.221.14. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

German, 16th Century

448 *Crucifixion.* Oil on panel. 80.0 x 58.0 cm. *N94.221.8. Ixelles, Belgium. Sep. 3, '93. Interpol Number : E-216/12-1993

Greek, 20th Century

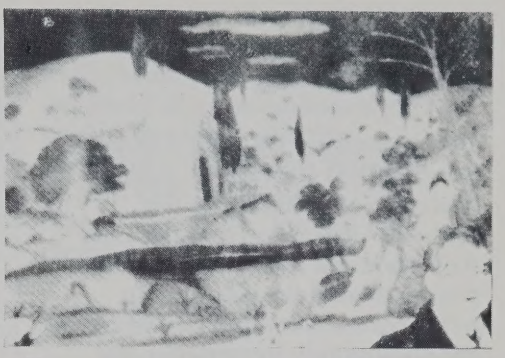
449 HATZIMIHALIS, Theofilos. Landscape, 1932. Mixed media on cloth. 60.0 x 90.0 cm. Signed u/c. *N94.219.2. Amaroussio, Greece. Apr. 19, '93. Interpol Number : E-114/7-1993

450 PARTHENIS, G. *Landscape.* Oil on cloth. 150.0 x 250.0 cm. Signed l/l. *N94.219.3. Amaroussio, Greece. Apr. 19, '93. Interpol Number : E-114/7-1993

451 TSAROUKHIS, Yannis (b. 1910). *Sailor,* 1949. Mixed media on cloth. 200.0 x 70.0 cm. Signed l/r. *N94.219.1. Amaroussio, Greece. Apr. 19, '93. Interpol Number : E-114/7-1993

Italian, 16th Century

452 CORREGGIO, Antonio Allegri, Il (1489-1534). *Flight into Egypt.* Oil on panel? 29.0 x 20.0 cm. *N94.234.1. Uccle, Belgium. Aug. 30, '93. Interpol Number : E-43/3-1994



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Italian, 17th Century

453 *Adoration of the Magi.* Oil on canvas. 101.0 x 111.0 cm. A small coat of arms in the lower left, probably of Francesco Muzzi of S. Appiano circa 1609 who may have commissioned the painting. In u/l, a light colored police seal on the photograph. Recorded in the Monuments and Fine Arts Inventory under No. 00001361. *N94.229.1. Florence, Italy. Feb. 11, '93. Interpol Number : E-207/12-1993

453

Italian, 20th Century

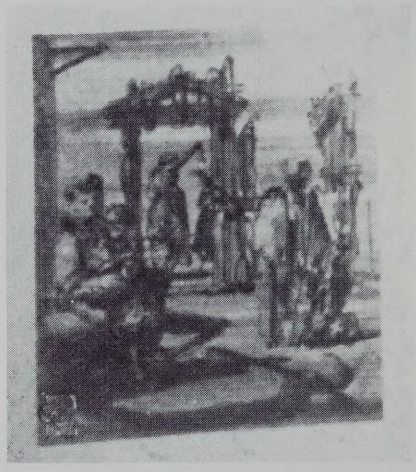
454 AMADEUS-DIER (1893-1969). *Don Quichotte.* Oil on board. 42.0 x 49.0 cm. *N94.215.1. Innkreis, Austria. Mar. 21, '94. Interpol Number : GZ P 4095/94

454

Prints, Drawings

American, 20th Century

455 BERMAN, Eugene (1899-1972). *Stage Design.* Pen and wash on paper. 27.0 x 21.0 cm. Drawing for a stage set for a play. A seated young woman holding a little girl on her lap in left foreground, a doorway with a triangular pediment in center, a young woman holding a lantern, seen from behind, standing in the opening, a standing figure at right. *N94.228.6. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994



455

European, 16th Century

456 *Vestal Virgin?* Pen and wash on paper. 27.0 x 21.0 cm. Standing figure of a young woman wearing a long gown with long sleeves, a long cloak or shawl trailing behind, lighting a flame on a circular altar in front of her, a pillar or pilaster at right. *N94.228.5. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

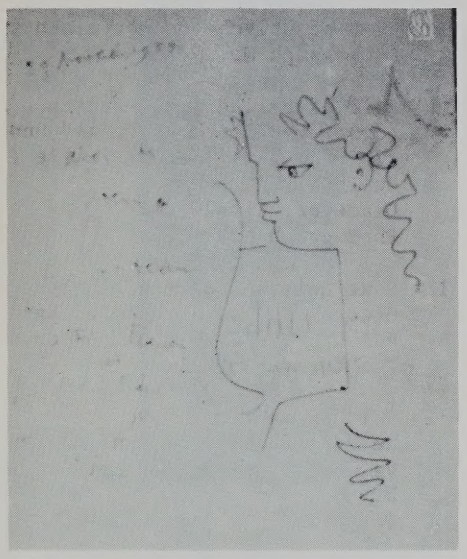
French, 19th Century

457 INGRES, Jean-Auguste-Dominique (1780-1867). *Two Men.* Pencil on paper. 30.0 x 22.0 cm. Half-length portraits of two men, one left balding and wearing a jacket, the one at right a younger man and shown in three-quarter profile. *N94.228.4. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

456

French, 20th Century

458 COCTEAU, Jean (1889-1963). *Head of Orpheus*, 1959. Ballpoint pen on paper. 25.0 x 20.0 cm. Line drawing in left profile with a lyre. Dated upper left: "29 Novembre 1959." Inscribed and signed in center: "Avec le coeur Jean Cocteau. Pour François et Marie-France." *N94.228.2. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994



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459 COCTEAU, Jean (1889-1963). *Head of Orpheus*, 1959. Ballpoint pen on paper. 20.5 x 13.0 cm. Line drawing in left profile. Inscribed u/r: "A François Lacloche de Vallombreuse." Inscribed at left: "Trop de travail pour suivre la pente de mon coeur. Je t'embrase. (sic)" Signed and dated l/l: Jean Cocteau decembre 1959." *N94.228.3. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

463

464

460 COCTEAU, Jean (1889-1963). *Portrait of François de Vallombreuse*, 1945. Pencil on paper. 27.0 x 21.0 cm. Head of a man shown in right profile. Inscribed with the dedication: "A François Souvenir de Jean 1945." *N94.228.1. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

Polish, 20th Century

461 TOPOLSKI, Feliks (b. 1907). *Paratroopers*, 1940. Drawing. 30.0 x 24.0 cm. Inscribed at lower edge: "Les troupes polonaises en manoeuvre en Angleterre 194--." *N94.228.7. Paris, France. Oct. 4, '93. Interpol Number: E-5/1-1994

Sculpture

Austrian, 18th Century

462 *St. Joseph and the Christ Child.* Polychromed wood. *N94.226.3. Borl, Slovenia. Aug. 2, '93. Interpol Number : E-176/10-1993

Canadian, 20th Century

463 BOURGAULT, Roger André (b. 1935). *Standing Man.* Wood. Ht. 244.0 cm. Standing figure of a man with a beard and a moustache, wearing a hat, with a knapsack over his right shoulder and an object in his left hand. *N94.223.1. Montreal, Canada. Sep. 14, '93. Interpol Number : 94IPO0385

European, 19th Century

464 *Pair of Caryatids.* Bronze and glass. Ht. 110.0 cm. With a black patina. Standing female figures, wearing classical style robes, each with one arm raised carrying a torch with a rose-colored glass flame; on a circular base. *N94.231.1. Alcacer do Sal, Portugal. Oct. 12, '93. Interpol Number : E-202/12-1993

French, 12th Century

465 *Virgin and Child.* Polychromed and gilded wood. Ht. 50.0 cm. Considerable wear. Listed in the Historical Monuments Inventory. *N94.235.1. Coubisou, France. Jun. 1, '93. Interpol Number : E-36/3-1994

French, 13th Century

466 *Adoration of the Kings.* Ivory. 15.5 x 11.0 x 4.5 cm. Group of five figures with Mary holding the Infant Jesus before three kings; one kneeling before Christ holds a circle with a cross, the other two stand with one bearing a gift and the other with his index finger pointing upwards; the index finger has been re-glued. *N94.212.3. Bern, Switzerland. Nov. 20, '92.

French, 14th Century

467 *Mary, Queen of Heaven.* Polychrome and gilded ivory. Ht. 14.0 cm. Wearing an ivory colored garment under a red robe decorated with gilded medallions. *N94.212.4. Bern, Switzerland. Nov. 20, '92.

468 *Virgin Mary and Child.* Polychrome and gilded ivory. Ht. 18.0 cm. Mary with crown holding Christ in her left arm and a flower in her right; wearing an ivory colored garment under a blue mantle decorated with gilded medallions; the child wearing a red garment with a dove in his hand. *N94.212.5. Bern, Switzerland. Nov. 20, '92.

French, 18th Century

469 *Christ in Glory.* Polychromed and stuccoed wood. Listed in the Historical Monuments supplement inventory of 10 September 1980. Also stolen: statues of the Virgin and Child, St. Joseph and the Infant Jesus Christ, St. Anthony; nine paintings depicting some of the stations of the cross; three gilded metal chalices, four brass candelabra, a reliquary, and a silver plate censer. *N94.224.1. St. Augustin, France. Oct. 20, '93. Interpol Number : E-205/12-1993

Polish, 15th Century

470 *Group of Three Apostles,* circa 1440. Polychromed wood. Ht. 40.0 cm. From a triptych. Carved in high relief. *N94.204.4. Oborki, Poland. Nov. 7, '93. Interpol Number : E-15/2-1994

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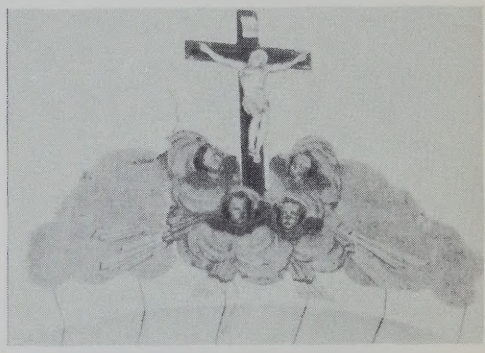

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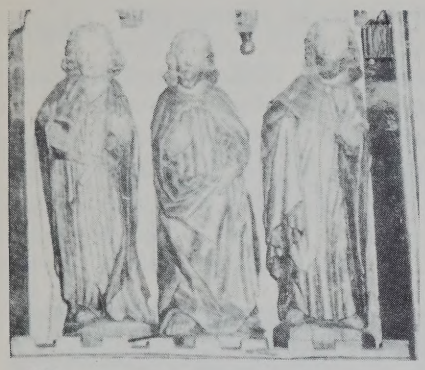

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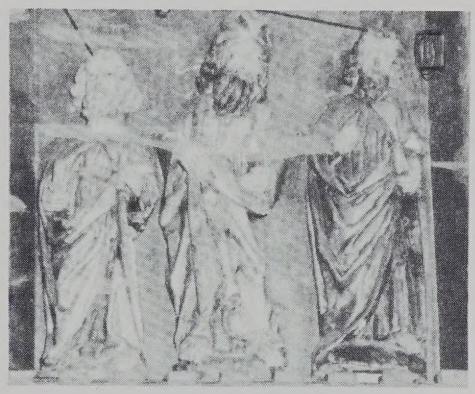
471 *Group of Three Apostles*, circa 1440. Polychromed wood. Ht. 40.0 cm. From a triptych. Carved in high relief. *N94.204.5. Oborki, Poland. Nov. 7, '93. Interpol Number : E-15/2-1994

472 *St. Catherine*, circa 1440. Polychromed wood. Ht. 50.0 cm. From a triptych. Carved in high relief. Standing with a leaf form crown on her head, and gathering up her robe with her left hand. *N94.204.2. Oborki, Poland. Nov. 7, '93. Interpol Number : E-15/2-1994



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473 *St. Dorothy*, circa 1440. Polychromed wood. Ht. 50.0 cm. From a triptypch. Carved in high relief. The saint shown standing, with a crown on her head, holding up her robe with her right hand and a basket in her left hand. *N94.204.1. Oborki, Poland. Nov. 7, '93. Interpol Number : E-15/2-1994

474 *St. Margaret*, circa 1440. Polychromed wood. Ht. 50.0 cm. Wearing a high leaf crown and holding her robe with her left hand. Part of a triptych. Carved in high relief. *N94.204.3. Oborki, Poland. Nov. 7, '93. Interpol Number : E-15/2-1994

475 *Two Apostles*, 1440. Polychromed wood. Ht. 40.0 cm. From a triptych. Carved in high relief. Center figure not stolen. *N94.204.6. Oborki, Poland. Nov. 7, '93. Interpol Number : E-15/2-1994

Portuguese, 15th Century

476 *Our Lady of the Light.* Polychromed wood. Ht. 100.0 cm. Standing figure of the Virgin Mary wearing a crown, holding the Infant Jesus in her left arm and an orb in her right hand. *N94.232.1. Castanheira Coz-Alcobaca, Portugal. Apr. 28, '93. Interpol Number : E-208-12/1993

Sicilian, 18th Century

477 *Savior of the World.* Alabaster. Ht. 22.0 cm. Popular art. Standing figure of the Infant Jesus with curly hair, wearing an alb and carrying an orb in his left hand. *N94.228.8. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

Decorative Arts

Clocks, Timepieces, Watches

Danish, 17th Century

478 Clock face, 1639. Gilded copper. 49.0 x 27.7 cm. Probably from a tall case clock. A pair of winged cherubs in the center, the one at left holding aloft a crown, and the one at the right a globe decorated with a nettle leaf (emblem of the Duchy of Holstein), inscribed below: "Anno Salutis 1639;" and in a scroll: "Perpetuo junctim in vigeat res Cimbrica motu, Est urtica solo digna, corona polo." Decorated in the spandrels with nude figures personifying the elements, with scenes: Fire, upper left, depicted by a man firing a cannon with the inscription "Nimis manfendo estingnor": Air, upper right, depicted as flying birds, one of which has dropped a fish, with the inscription "Occasio Primatur"; Earth, lower left, depicted by hunting scenes with birds trapped in a net, with the inscription "Fallimur ignotis"; and Water, in the lower right, depicted as a fishing scene, with the inscription "Infectum Petitur piget peracti." A view of Gottrop castle below. *N94.206.1. Copenhagen, Denmark. Sept. 24, '93. Interpol Number : E-182/10-1993

Candlesticks, Candelabra, Lamps

Danish, 18th Century

479 CHRISTENSEN-FABRICIUS, Bendix. Four candlesticks, 1766. Silver. Probably bears maker's mark and hallmark for Copenhagen. *N94.236.7. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

480 HASS, Gerhard. Candlestick, 1765. Silver. Probably bears maker's mark and hallmark for Copenhagen. N94.236.8. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

481 JEANSEN, Christen. Pair of candlesticks, 1715. Silver. Made in Copenhagen. Probably bears maker's mark and hallmark. *N94.236.2. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

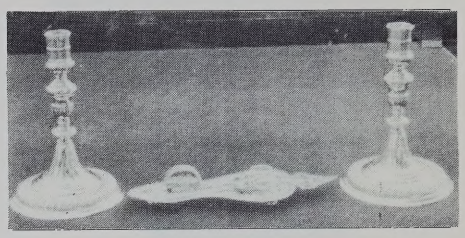
482 THORSTEINSON, Siver. Pair of candlesticks, 1763. Silver. Probably bear maker's mark and hallmark for Copenhagen. *N94.236.3. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

English, 18th Century

483 ABDY, Willam. Candlestick, circa 1780. Silver. Probably bears maker's mark and hallmark for London. Also called a "taperstick." N94.236.9. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

478

484 COWLES, George and COURTAULD, Louise. Four candlesticks, 1772. Silver. London. Probably with maker's marks and hallmarks. *N94.236.1. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993



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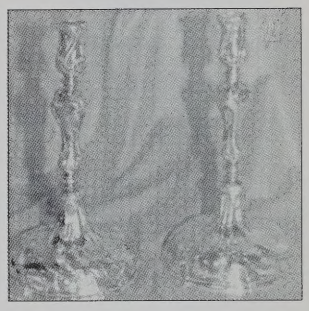

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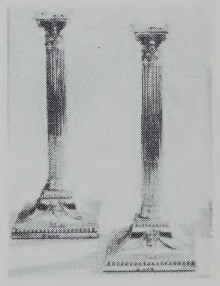


484 *(2 of 4 stolen)*

479

Ceramics, Pottery, Porcelain

European, 19th Century

485 Pair of cocks. Porcelain. Polychromed. Two figures of white cocks standing on gray rocks. *N94.228.9. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

French, 19th Century

486 Samson Factory. Pair of cachepots. Porcelain. Diam. 20.0 Ht. 25.0 cm. Signed underneath: "Samson à Paris." Cylindrical with handles, decorated with branches with leaves and flowers, a cat, cloverleaf, various chinoiserie designs, and a coat of arms. *N94.228.10. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

French, 20th Century

487 VALLOMBREUSE, Henri de. Vase. Earthenware. Ht. 19.0 cm. Signed on bottom: "H.V. ou Vallombreuse." Brown glaze on gray and orange coating. *N94.228.12. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

German, 18th Century

488 MEISSEN PORCELAIN FACTORY. Bowl. Porcelain. Ht. 17.0 cm. Saxon. Blue onion pattern with flowers in the center; mounted in pewter with ring handles and a stepped circular base. *N94.228.11. Paris, France. Oct. 4, '93. Interpol Number : E-5/1-1994

486

Glass

Austrian, 19th Century

489 Glass beaker, circa 1815. Gilded Kothgasser glass. 13.0 x 8.0 cm. Showing a view of the Imperial Palace in Vienna; interior and back gilded. *N94.216.1. Vienna, Austria. Jan. 1, '94. Interpol Number : GZ II-1829/SB/9

490 Glass beaker. Gilded Kothgasser glass. Representing the Nymphenburg Palace near Munich; interior and back gilded. *N94.216.2. Vienna, Austria. Jan. 1, '94. Interpol Number : GZ II-1829/SB/9

Jewelry

German, 11th Century

491 Pendant. Gold. 5.0 x 3.8 cm. Rhenish plaque with an image in enamel of the Baptism of Christ. N94.212.2. Bern, Switzerland. Nov. 20, '92.

487

488

Italian, 11th Century

492 Wedding ring. Gold. Upper side of the ring engraved with the figure of a man and a woman dressed in a tunic, with the left figure holding an object. N94.212.1. Bern, Switzerland. Nov. 20, '92.

Liturgical Objects

European, 15th Century

493 Door handle. Ivory. Ht. 16.0 cm. Decorated with various scenes: Blessing of Christ; Mary Praying; the Greek monastery on Mt. Athos. N94.212.11. Bern, Switzerland. Nov. 20, '92.

489

490

494

495

494 Reliquary. Gilded copper and rock crystal. Ht. 13.0 cm. Rock crystal cylinder with baluster form pillar on both sides; crowned with a cross. *N94.212.6. Bern, Switzerland. Nov. 20, '92.

German, 15th Century

495 Confession reliquary holder. Gold. 8.8 x 6.6 cm. Double door with representation in the round of the Birth of Christ. Augsburg. *N94.212.7. Bern, Switzerland. Nov. 20, '92.

496 Small font. Ivory. Ht. 7.0 cm. Inside decorated in high relief with polychrome and gold, representing the Adoration of the the Kings, God the Father and two angels. N94.212.9. Bern, Switzerland. Nov. 20, '92.

497

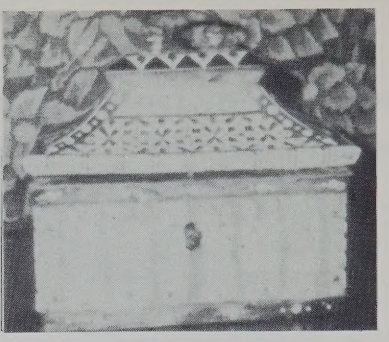
Italian, 14th Century

497 Chalice, 1380. Copper, enamel and gold. 18.0 x 12.0 cm. Tuscan. Composed of several elements made separately and fitted together using an inserted stem which is screwed under the base. Recorded in the Historical Monuments Inventory under number CD 93.7.1. Knop set with six circular opaque blue enamel plaques with the effigies of saints. Engraved with the coat of arms of the Cambini family of Florence (a golden lion holding a tree uprooted from Sinipolis flanked by the letters M and C) under the base. *N94.203.1. Basse Terre, Guadeloupe, France. Jan. 1, '94. Interpol Number : E-22/2-1994

Italian, 15th Century

498 Reliquary shrine. Ebony, shell, bone and ivory. 20.0 x 13.0 x 16.0 cm. Inlaid and decorated with figures between pillars; painted in various colors; cover with bronze grip, lock and key; the inside covered with red velvet. *N94.212.8. Bern, Switzerland. Nov. 20, '92.

499 Two decorated plates. Gilded copper. 8.5 x 2.5 cm. Venetian. Representing the evangelists Matthew and Luke. N94.212.10. Bern, Switzerland. Nov. 20, '92.



498

500

502

Silver

Danish, 18th Century

500 BRANDT, Knud. Teapot and tray, 1740. Silver. With a matching circular tray. Probably bears maker's mark and hallmark for Horsens. *N94.236.4. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

501 DIDRICHSEN-FABRICIUS, Tobias. Coffee pot, 1755. Silver. With a pleated (fluted?) twisted body, raised on three feet. Probably bears maker's mark and hallmark for Copenhagen. N94.236.11. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

502 JOHNSEN, Niels. Teapot, 1732. Silver. Probably bears maker's mark and

Antiquities

503 LUND, Poul Knudsen. Teapot. Silver. With a domed cover surmounted by a finial in the form of a winged cherub. Probably bears maker's mark and hallmark for Aalborg. *N94.236.5. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

504 SOMMERFELDT, Jens Kieldsen. Sugar bowl, 1745. Silver. Probably bears maker's mark and hallmark for Aalborg. In the French "régence" style of the early 18th century. N94.236.10. Naerum, Denmark. Jan. 15, '93. Interpol Number : E-166/9-1993

French, Century Unknown

505 Tureen. Vermeil. 49.0 x 75.0 x 50.0 cm. Weight 27 kg. The cover with a pinecone finial and decorated with cast vegetables, the body with scrolls and the figures of two oxen among sheaves of corn, the sides decorated with hunting trophies. *N94.222.1. Paris, France. Nov. 28, '93. Interpol Number : E-1/1-1994

503

505

Paintings, Pastels, Mixed Media Works, Watercolors

Byzantine, 4th Century

506 *Bird with Basket of Fruit.* Fresco. 78.0 x 75.0 x 1.5 cm. Listed under inventory no. 92/2811-4. Removed from the inside wall of a funeral monument. Depicting a pheasant-like bird walking over a basket of fruit, perhaps oranges with stalks and leaves, with scrolls in upper right and left. *N94.207.1. Hesbekli, Turkey. Oct. 14, '93. Interpol Number : E-211/12-1993

Sculpture

Roman, Century Unknown

507 *Head of Medusa.* Marble. 30.0 x 32.0 x 26.0 cm. Carved in relief on a fragment from a building. One of the Gorgons, a woman's head with the hair formed by snakes or serpents. *N94.201.1. Yalvac, Turkey. Dec. 24, '93. Interpol Number : E-21/2-1994

508 *Head of Medusa.* Marble. 27.0 x 28.0 x 23.0 cm. *N94.201.2. Yalvac, Turkey. Dec. 24, '93. Interpol Number : E-21/2-1994

Objects of Art

Roman, Century Unknown

509 Capital. Marble. 35.0 x 37.0 cm. Carved with birds with spreading wings, supporting the top of the capital with their beaks. Recorded under inventory No. 72-16. *N94.230.1. Aksehir, Turkey. Oct. 5, '93. Interpol Number : E-209/12-1993

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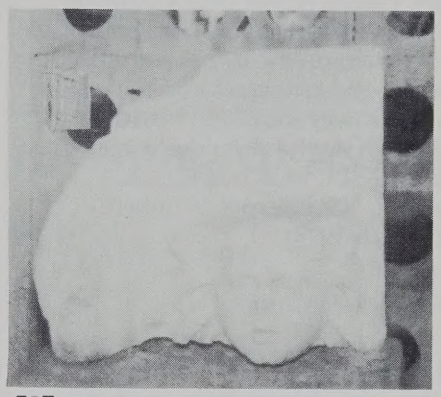


507

508

509

Miscellaneous

Musical Instruments

French, 18th Century

510 CLOUDOT, Paul. Double bass. Wood, brass and ebony? Made at the end of the 18th century. Stamped on the base of the body: Cloudot. *N94.205.2. Bonn, Germany. Apr. 9, '93. Interpol Number : E-3/1-1994

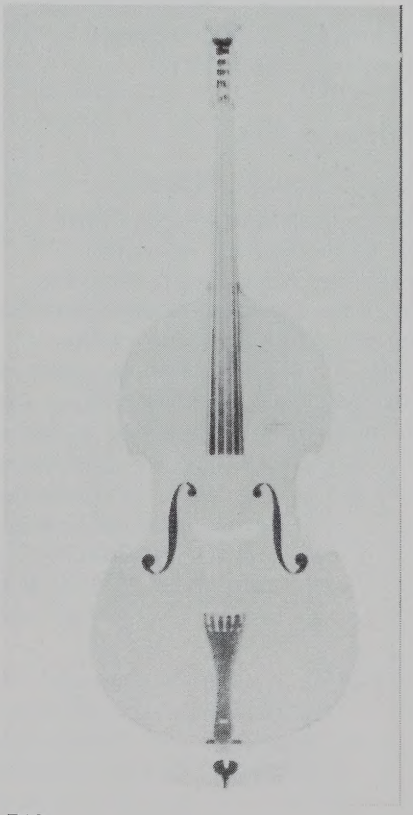
511 Violin. Wood. 35.3 x 20.0 cm. Yellow-brown color (maple?) with a pale stain on the upper sounding board and two cracks on the edges of the lower sounding board. Varnish on the shoulder is black. *N94.220.1. Moscow, Russia. Mar. 7, '93. Interpol Number : E-137/8-1993

Italian, 17th Century

512 MARIANI, Antonio. Double bass, 1682. Wood, brass, and ebony? Made in Pesaro. Bears a label inside with maker's name, place and date. *N94.205.1. Bonn, Germany. Apr. 9, '93. Interpol Number : E-3/1-1994

510

511



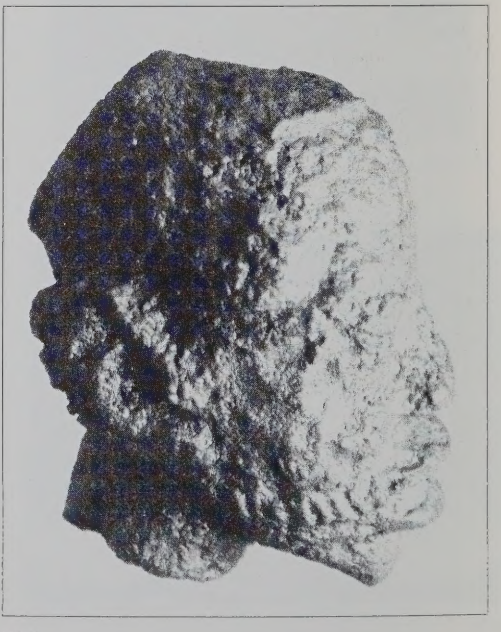
512

Ethnographic Objects

Sculpture

Nigerian, 12th Century

513 *Head of a Gagged Slave.* Copper alloy. Ht. 4.0 cm. Ife. Inscribed with the number "355" in white India ink on the bottom. Recorded under inventory No. 48-1-1 in the Ife National Museum Inventory. *N94.202.1. Paris, France. Jul. 26, '93. Interpol Number : E-6/1-1994



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